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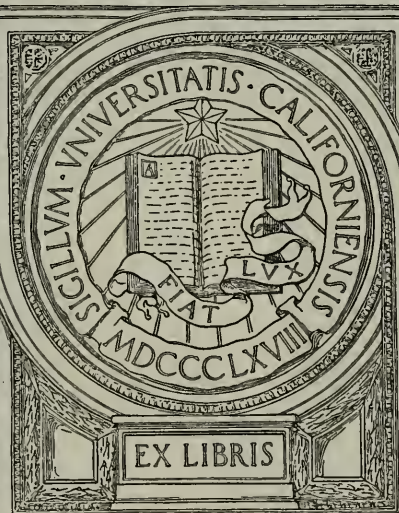
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# PROCLAMATIONS

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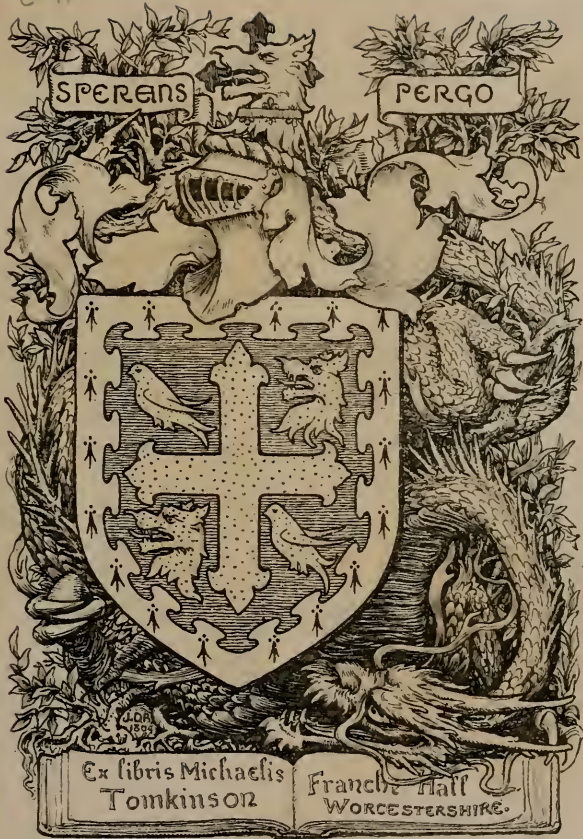
BALLADS

BROADSIDES

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WORCESTERSHIRE.



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Presented to me  
by A. Garrison Esq.  
8. Nov 1856.

A handwritten signature in cursive script, appearing to be 'A. R.', with a long, sweeping underline that extends to the right and then loops back under the signature.



# An Elizabethan Garland;

ELING A

DESCRIPTIVE CATALOGUE

OF

SEVENTY

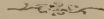
## Black-Letter Ballads,

PRINTED BETWEEN THE YEARS 1550 AND 1597.

In the Possession of George Daniel, of Canonbury.



"Old songs, old tales, and an old Joe  
Our stomachs easiest digest."



TWENTY-FIVE COPIES PRINTED ONLY FOR PRIVATE CIRCULATION



LONDON, 1856.

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## INTRODUCTION.

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If any portion of our literature be more generally interesting than another it is ancient ballad lore. How many events historical and domestic do we owe the knowledge of to this source. Battles have been fought, and heroes immortalised in its expressive and inspiring strains; and the sports, pastimes, manners, customs, and traditions of our forefathers have received from it some of their most important and curious illustrations. Scholars, critics, and antiquaries have rendered good service to literature by snatching from oblivion those precious relics of legendary poetry which would have been lost to posterity but for their well directed labours of love. They have made us familiar with the thoughts, sympathies, and language of our ancestors. We follow them to the tournament, the border foray, the public hostelry, and the domestic hearth. We glow with their martial spirit and revel in their rude festivities!

The chief characteristics of an ancient ballad are simplicity and force. With the minstrels of the olden time the impulses of the heart were the inspirations of the muse. Yet in this absence of study and polish, thoughts of exquisite beauty, felicity of expression beyond the reach of art, and rare pathos surprise and delight

us at every turn. Many ballads quoted by Shakespeare, Beaumont and Fletcher and Samuel Rowlands ("Crew of Kind Gossips") extend not beyond a single verse, yet how suggestive are they! Many (as if to tantalise bibliographical curiosity!) are limited to a line. It was such penny broadsides that composed the marvellous "burch" of the military mason of Coventry, and that stocked the pedlar's pack of Autolicus; and their power of fascination may be learnt from the varlet's own words when he laughingly brags how nimbly he lightened the gaping villagers of their purses while chanting to them his merry trol-my-dames!

We delight in a Fiddler's Fling full of mirth and pastime! and revel in the exhilarating perfume of those odoriferous chaplets gathered on sunshiny holidays and star-twinkling nights bewailing how beautiful maidens meet with faithless wooers, and how fond shepherds are jilted by deceitful damsels. How despairing Corydons hang, and how desponding Phillidas drown themselves. How ghosts haunt and inflict vengeance. How disappointed lovers go to sea, and how forlorn lasses follow them in jackets and trousers! Sir George Etheridge, in his comedy of "Love in a Tub," says, "Expect at night to see the old man with his paper lantern and crack'd spectacles, singing you woeful tragedies to kitchen-maids, and cobblers' apprentices." Aubrey mentions that his nurse could repeat the history of England, from the Conquest to the time of Charles I. in *ballads*. In Walton's Angler, Piscator having caught a chub, conducts Venator to "an honest alehouse where they would find a cleanly room, lavender in the windows, and *twenty ballads* stuck about the wall." "When I travelled," says The Spectator, "I took a particular delight in hearing the songs and fables that are come from father to son, and are most in vogue among the common people of the countries through which I passed."

Verse sweetens toil however rude the sound.

We would not part with those primitive "moralities" "*Goody Two-Shoes*," "*Mother Bunch*," and "*The Cruel Uncle*" that

charmed our childhood for all the dry, hard, husky essays on political economy that utilitarianism ever penned !

Listen to mee, my lovely Shepherd's joye,  
 And thou shalt heare with mirth and muckle glee,  
 Some pretie tales, which, when I was a boye,  
 My toothlesse grandame oft hath told to mee.

In these "very proper ditties" and "pleasant posies" the lady-love was extolled, the Popish priest lampooned, the rebel reviled, the sovereign deified, the shrew shewn up, the hen-pecked husband pilloried, and the most rare monster on two legs and on four moralised as a judgment upon the nation, and a warning to the wicked ! Winding up with a prayer for the Queen ! Even Tyburn's noose had its muse.

The Britons, from an early period, were a ballad-loving people. The ancient English Minstrels who succeeded the Troubadours sang songs of their own composing to the sound of the harp. These were, in part, if not wholly, French or Provençal. Richard I., who was himself a minstrel, wrote verses in that tongue, some of which are extant. For many ages "trumpeters, luters, harpers, singers, &c.," contributed to the national amusement. No state ceremony or religious festival, no castle or tavern was complete without them. The art of printing was a heavy blow to extemporaneous lyrics chanted by wandering gleemen to hum-drum tunes. Such careless compositions—though they might satisfy the ear, would not bear the critical ordeal of the press ; and a better sort of ballad-mongers and ballad-singers superseded them. "*The Downfall of Thomas Lord Cromwell,*" in 1540, is quoted by Ritson as the oldest printed ballad known. It has been reprinted by Dr. Percy, and we believe is now in the library of the Society of Antiquaries.

Itinerant vocalism had its pains and penalties. In 1537 one John Hogon was arrested for singing publicly a political ballad contrary to the proclamation of 1533 for the suppression of "fond books, ballads, rhymes, &c." And ten years afterwards, owing to

their increasing circulation, the legislature passed an act against "printed ballads, plays, rhimes, songs and other fantasies." The government of Edward VI. was tolerant to this popular literature; but Queen Mary, a month after her accession to the throne, reopened the penal fire, and "printers and stationers" with "an evil zeal for lucre, and covetous of vile gain" were warned by royal edict to abandon their unlawful calling.

Propitious to the Smithfield Muse was the reign of Elizabeth! Ballad-singing was in all its glory! Then flourished Tarleton, Antony Munday, Johnson, Delony, and Elderton. The latter lyricist was wont to "arm himself with ale when he balliated," and upon him was written the following epitaph:—

Hic situs est sitiens atque ebrius Eldertonus,  
Quid dico, hic situs est? hic potius sitis est.

Which is thus translated by Oldys:—

Dead drunk here Elderton doth lie:  
Dead as he is, he still is dry:  
So of him it may well be said,  
Here he, but not his thirst is laid.

Skelton, at an earlier period, had kept the press alive with his merry ballads, but these sweet singers literally inundated it. So profitable was their calling, that Henry Chettle, in his "Kind-Hart's Dreame," circa 1592, says, "There is many a tradesman of a worshipfull trade, yet no stationer, who after a little bringing uppe apprentices to singing brokerie, takes into his shoppe some freshmen, & trustes his olde servantes of a two months standing with a dossen of ballads. In which, if they prove thirtie, he makes them pretie chapmen, able to speed more pamphlets by the state forbidden, than all the booksellers in London."

Nicholas Breton ("Pasquil's Night-Cap," 1600) advises prose-men to take up the more thriving trade of writing penny ballads. Every London street had its vocalist; and Essex (where Dick and Wat Wimbars two celebrated trebles are said to have got twenty shillings a day by singing at Braintreofair) and the adjoining counties

would seem in particular to have patronised this "upstart generation of ballad-singers." This peripatetic harmony however had its jarring notes of discord. Philip Stubbes the puritan, in his "Anatomy of Abuses," denounces fiercely "Songs, filthy ballads, and scurvy rhymes." Bishop Hall (see *Virgедemiarum*, 1597) lashes the "drunken rimer" (probably the "peerless Elderton"! ) who

Sees his handselle have such faire successe,  
Sung to the wheel, and sung unto the payle.

Chettle gives no quarter to certain licentious ballads, viz., "*Watkins Ale*, *The Carmans Whistle*, *Chopping Knives*, and *Prier Fox-taile*," and Shakespeare has his satirical hit at "metre balladmongers."

The Carmen of ancient times made "the welkin dance," and "rouzed the night-owl" with their uproarious catches, which *Justice Shallow*, "ever in the rear-ward of the fashion," palmed upon "the over-scutcht huswives" as his own "*fancies*, or *his good nights*."

The Spinsters and the knitters in the sun,

and the milk-maids were chanters of ancient ballads. So too were the weavers. In Deloney's *History of Jack of Newbery* the *Weavers song* is thus introduced: "Then came his highness, (Henry VIII., who was upon a visit to Jack) where he saw a hundred looms standing in one room, and two men working in every one, who pleasantly *sung in this sort*." Whether the carmen of the present day are as musical as of yore we know not. But this we know that the song of the spinster, the milkmaid, and the knitter, "pillow and bobbins all her little store," is still to be heard in the remote, retired and rural village that the railroad has not yet invaded, and in daisy-dappled fields respited for a season from a brick-and-mortary end!

In the succeeding reign "*ballad-brokery*" continued in full bearing!



Knights and dames, and goblins hairy,  
Giants rude and gentle fairy,

were as plentiful and as popular as ever. But in process of time the old metre-men passed away, and when Charles I. became King a new race succeeded to their titles, though they maintained very indifferently their honors. The most prolific of these was Martin Parker a Grub-street scribbler, to whom our much-abused friend 'fonde Elderton' was a Swan of Helicon to a Tailor's Goose. And in his wake followed an inferior fry (Price, Wade, Climsel, and Guy) to whom even Martin himself was a Triton of the minnows! In fecundity they kept pace with their predecessors, and poured forth merry medicines for melancholy. During the Usurpation, the people, who had been arbitrarily deprived of their amusements by the iron hand of treason and fanaticism, found refuge in the penny ballad, in which the cupidity, hypocrisy, and cant of their oppressors were happily exposed and ridiculed. And while the stage, that had been trodden by Shakspeare and his "fellows," was severely prohibited, the well-graced actor silent and pining in poverty, and the maypole and its flowery garlands prostrate and withered, the dark narrow streets and low-roofed dingy hostelrys and houses of ancient London rang with these mirth-moving madrigals!

The Restoration brought back with it Theatres and May-games, and England joyfully resumed her ancient title of "*Merrie*." But the old-fashioned minstrelsy of the million had seen its best days, and diversions more generally attractive put ballad-singing somewhat in abeyance. Old songs were now gathered into Garlands, and reprinted as Chap Books adorned with "new and proper sculptures," and in this more permanent shape were fortunately preserved to posterity. The Pepysian and Bodleian libraries are rich in these interesting tiny tomes, and in that of the writer there are many curious specimens. St. Bartlemy and Frost Fairs, Party Politics and Tyburn Tree still found congenial occupation for a goodly host of garretteers—

Sows of a Day! just buoyant on the flood,  
 Then number'd with the puppies in the mud.  
 Ask ye their names? I could as soon disclose  
 The names of these blind puppies as of those.

And *Duck Lane* and its "kindred cobwebs," *The Ring in Little Britain*, *The Three Bibles*, and the *Black Boy on London Bridge*, and *The Golden Ball in Pie Corner* were the Heliconian founts whence poured their inspirations which made old London vocal and

Beſing'd the walls of Bedlam and Soho.

The accomplishments of the bygone ballad-singer are graphically described by Brathwaite in his "*Whimzies*." "Now he counterfeits a natural base, then a perpetual treble, and ends with a counter-tenure. You shall hear him feigne an artfull straine through the nose, purposely to insinuate into the attention of the purer brotherhood." And in a rare tract, "*Nimble and Quick, Pick and Choose where you will*," without date, we have a quaint specimen of his phraseology. "I love strong beer twice in the year, that is summer and winter. *Ballad-singers* have the most honest trade in the world for money: it is also an ancient and honorable calling, for Homer also was one." Ben Jonson, in his "*Bartholomew Fair*," introduces Nightingale a ballad-singer, who asks Cokes whether he shall sing his ballad to the tune of *Paggington's* (i. e. *Packington's*) "*Pound*,"

The street ballad-singers of the present day are no improvement upon their predecessors. The elaborate blackguardism and gin-and-fog voices of these excruciating screech-owls speak little for the boasted march of intellect.

Than old ballad lore nothing is more coveted or more rare. A bunch of broadside Elizabethan ballads is a prize that the owner of the choicest library would ride "booted to the groin" to add to his bibliographical treasures! Ritson bears testimony to their uncommon scarcity. "Very few," he remarks, "exist of an earlier date than the reigns of James, or even of Charles I. Being printed only on single sheets, which would fall chiefly into the

hands of the vulgar, who had no better method of preserving their favourite compositions than by pasting them upon the wall, their destruction is easily accounted for." Is it too much to believe that the cosey spirit of Captain Cox might have hovered over the very few that are still extant, and saved them from the cook who "hissing hot!" would have pinned them to the Michaelmas Goose to keep it from singeing, or the simple sempstress who would have metamorphosed them into threadpapers?

The five volumes of old ballads bequeathed by the locomotive inquisitive, sight-seeing Samuel Pepys to the University of Cambridge are chiefly of the reigns of Charles I. and II. They are thus classed in the precise and perpendicular caligraphy of the collector. "*Heroic, Romantic, Hunting, Love pleasant, Love unfortunate.*" A few are very ancient, and were put forth by the well-beloved Richard Lant, of black-letter memory, and that "courteous dame" the celebrated Widow Toye. The Roxburghe collection in three large volumes folio (now in the British Museum) contain some ballads printed *before* 1600; but the far greater number are of a more recent date. In the year 1820, when the last part of Mr. Bindley's wonderful library was sold, four lots of old ballads and broadsides printed between 1640 and 1688, and collected by Narcissus Luttrell, produced the startling sum of Seven hundred and eighty-one pounds! The Rawlinson collection, a considerable one, is worthy of its far-famed depository, the Bodleian library. The Society of Antiquaries possess a goodly number, garnished with a few of the sixteenth century. The Rev. Dr. Bandinel of Oxford, Sir Frederic Madden of the British Museum, Mr. J. P. Collier and Mr. Halliwell have a covetable sprinkling. The late Mr. Heber rejoiced in the largest number of Elizabethan broadsides that were ever sold by public auction. They formed part of that bunch which came into the possession of *the writer* through a private source, and who disposed of them to the late eminent bookseller Mr. Thorpe for a very large sum. They are chiefly of a religious and moral charac-

ter and insufferably tedious and dull. Mr. Thorpe sold them to Mr. Heber, at whose death Mr. Miller (now also no more!) purchased them; and they "stick fiery off indeed" in his magnificent library, which we understand is destined one day to become the property of some national institution. . . .

The following collection consists of Seventy Elizabethan Black-Letter Ballads published between the years 1559 and 1597, all of which editions are presumed to be unique. But a very few of them have been reprinted, and these with important variations, consequently they are as rare as manuscript. Among them are "*The Crow sits upon the wall,*" written by Tarleton the Court Jester who "*undumped*" Queen Elizabeth. It is quoted by Malvolio in "*Twelfth Night.*" The first and second parts of "*The faire Widow of Watling Street,*" upon which is founded the play attributed to Shakespeare—"A New Ballade of a Lover Extolling his Lady," 1568, *with the music.* "*Mother Watkins ale,*" anathematised by Chettle! "*The true description of a marvellous straunge Fische,*" that formed one of the multifarious items in the pack of Autolycus—and "*The Daunce and Song of Death,*" particularly referred to by Mr. Francis Douce in his last beautiful edition of *The Dance of Death.* That eminent antiquary in summer days when leaves were green would take a trip to Canonbury and discourse most eloquently upon these marvels of the muse, which, from their perfect and spotless condition would seem to have been carefully rolled up and locked up for more than two hundred years! To those who can appreciate them it would be superfluous to enlarge upon their curiosity and value; while to those who have no taste for such recondite and rare relics it would be useless. To the writer they are precious indeed! Ancient Ballad lore was his early, constant, most delightful study. And now

Age cannot wither it, nor custom stale  
Its infinite variety.

The writer cannot conclude this brief introduction without acknowledging how much he is indebted to two literary friends, Mr. Staunton and Dr. Rimbault, for their kind assistance in ascertaining the dates of many of the Ballads, by the printer's name. To them this laborious task has, in truth, been a labour of love.

GEORGE DANIEL.

Canonbury, June 14, 1856.



# AN ELIZABETHAN GARLAND,

BEING A

## DESCRIPTIVE CATALOGUE

OF

### Seventy Black-Letter Ballads,

PRINTED BETWEEN THE YEARS 1559 & 1597.

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I.

#### A *Newe* Ballade.

Finis. Quod. R.M. 1559.

The "metre-ballad-monger" warns Elizabeth against the "forked cap" (the Pope); bringing before her the example of her "Proginitours." The burden of the song is very ancient, viz., "Lady, Lady, moste dere Lady."

(A copy of this "newe ballade," is preserved among the broadsides in the library of the Society of Antiquaries. *Query*—Was "R. M." Richard Mulcaster?)

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II.

#### The Wonders of England.

1559. Finis. Q. I. A.  
Imprinted at London by John Awdeley.

Alluding to the death of Edward VI.; the accession of Mary to the throne; the restoration of the Roman Catholic religion in England; and its fall, on the accession of Queen Elizabeth.

(One of the numerous productions, in "ballad lore," of the rhyming printer John Awdeley.)

## III.

A Description of a monstrous Chylde, borne at Chycheester in Sussex, the xxxiii. daye of May. 1562. This being the very length and bygnes of the same.

Quod. Jhon. D.

Imprinted at London, by Leonard Askel for Fraunces Godlyf. In the yeare of oure Lorde. 1562.

[Woodcut of a child at the top. Verse and Prose.]

(In the Stationers' Registers, under the date 1561-2, is preserved this entry:—"Rd. of Fraunces Godlyse, for his lycense for pryntinge of the picture of a monsterus chylde wch was bowrne in Suffolke" [no sum]. Probably the olerk, by mistake, wrote "Suffolk" for "Sussex." "Johm D." we believe to have been John Deryll, author of "A merry prognostication," licensed to W. Pickering in 1566-7.)

## IV.

A New Ballad against Anthrifts.

Finis, Quoth W. F.

Imprinted at London at the long Shop adjoining unto Saint Mildreds Church in the Poultry, by John Alde.

(Entered in the Stationers' Books in 1561-2. "W. F." was, in all probability, William Fulwood, the author of the "Supplication to Elderton," and many other broadsides.)

## V.

The Shape of, 2 Hosters. 1562.

Amen. q. W. F.

Imprinted at London at the Long Shop in the Pultry by John Alde.

[Woodcut at the top of two pigs, inclosed in a plain border. Prose and Verse.]

("W. F." Query—William Fulwood?)

## VI.

The true reporte of the forme and shape of a monstrous childe, borne at Ruche Workesleye, a billage three myles from Colchester, in the Countye of Essex, the 21 daye of Apryll in this yeare. 1562.

O, prayse God and blesse his name  
His mightye hand hath wrought the same.

Imprinted at London in Fletestrete nere to S. Dunstons church by Thomas Marshe

[Woodcut of a child at the top. Verse and Prose.]

## VII.

The description of a monstrous Pig, the which was farrowed at Hamsted besyde London, the 16. day of October this present yeare of our Lord God 1562.

Imprinted at London by Alexander Lacy for Garat Dewes, dwellyng in Poules church yarde, at the East end of the Church.

[Woodcut of a pig, the fore part and the back part, at the top. Prose.]

(John Alde had a license to print "the picture of a monsterus pigge," in 1561-2, which was probably the "Hamptead Pig, above described")

## VIII.

The true description of a monstrous chyld borne in the Ile of Wight, in this present yeare of oure Lord God 1564, the month of October, after this forme, with a cluster of long haire about the navell. The father's name is James Johnson, in the parys of Freswater.

Finis quod John Barkar.

Imprynted at London in Fletestrete: at the Sygne of the Faucon, by Wyl-  
liam Grymth, and are to be solde at his Shop in Saint Dunston's Churchyarde,  
in the west of London, the 8. day of November.

[Woodcut of the lower parts of a child, and another of the child itself at the top. Verse  
and Prose.]

(The entry of this ballad in the Stationers' Books is curious:—"Rd. of  
William Greffeth, for his lycense for pryntinge of a pycture of a chyld borne  
in the Ile of Wyghte with a cluster of grapes about y<sup>e</sup> navell, iiii.")

## IX.

A most pleasant Ballad of patient Grissell.

To the tune of the Brides good morrow.

[Woodcut border—top, bottom, and end.]

(The original ballad of "The Bride's Good-morrow," which furnished  
the tune for the present ballad, is reprinted in Mr. J. P. Collier's volume  
of "Roxburghe Ballads." Owen Rogers had a license in 1565-6, to print  
"the soung of Pacyente Gressell," which may probably be the one in our  
list; but the subject was a common one.)

## X.

The Fantasies of a troubled mannes head.

Finis. T. C.

(Alexander Lacy had a license to print this ballad in 1565-6. Its  
author was probably Thomas Churchyard.)

## XI.

A Strife between Appelles and Pigmalian.

(William Griffith had a license to print "A ballad of Appelles and Pyg-  
malayne, to the tune of the fyrst Apelles," in 1565-6. This was undoubt-  
edly the one in our Catalogue. A song "to the tune of Apell's," is in  
Barnaby Googe's "Poems," printed in 1563. It was therefore an estab-  
lished favourite.)

## XII.

Almighty God I pray, his holy spirite to send:  
The just mannes hart stedfast to stay, and wicked libes to mend.

Imprynted at London, without Aldersgate, in little Brittain: by Alex. Lacy,  
the 16. of August, 1566.

## XIII.

The true description of a Child with Ruffles borne in the parish  
of Mischeam in the Countie of Surrey in the yeere of our  
Lord 1566.

The for part and the back part.  
Finis. q. H. B.

Imprinted at London by John Alde and Richarde Johnes and are to be selde  
at the Long Shop adjoining unto S. Mildreds Church in the Pultrie and at the  
litle shop adjoining to the Northwest doore of Paules Church. Anno domini  
1566 the 20, of August.

[Woodcut of a child (the fore part and the back part) inclosed in a plain border at the top  
Prose and Verse. The whole of the above is repeated on the other side.]

(A popular ballad of the seventeenth century, "Pride's Fall, or a  
Warning to all English-Women," gives us a similar instance of mon-  
strosity:—

About his neck a *flaunting ruff*,  
It now had gallantly,  
Starched with white and blew,  
Seemly unto the eye:  
With laces long and broad,  
As now are womens bands,  
Thus heavy, wanton pride  
First in God's anger stands.

In 1687, Henry Carre had a license to print "a newe ballad, intituled  
"Stowp gallant," concerning a child borne with great Ruffles.")

## XIV.

A Godly Ballad declaring by the Scriptures the plagues  
that have insued whoredome.

Finis. A. T.

Imprinted at London at the long Shop adjoining unto Sainet Mildreds  
Church in the Poultrie by John Alde. Anno Domini 1566. Novembris 25.

## XV.

The true description of two monstrous children, lawfully be-  
gotten betwene George Stebens and Margevie his Wyfe, and  
borne in the parish of Swanburne in Buckynghamshyre, the  
4 of Aprill. Anno Domini. 1566. the two children having both  
their belies fast joyned together, and imbracing one an other  
with their armes: which children wer both a lybe by the space  
of half an hower, and wer baptizyd and named the one John,  
and the other Joan.

Finis. q. John Mellys Nov.

Imprinted at London by Alexander Lacy, for William Lewes: dwellyng in  
Cow Lane, above Holborne cundit, over against the signe of the Plough.

[Woodcut of two children at the top, inclosed in a plain border. Plain border all round  
Verse.]

(In the previous year Thomas Colwell printed "The true description of  
two monstereous chylidren, borne at Herne, in Kent, the 27 daie of Anguste

in the year of our Lord 1565. They were booth women chyldren, and were chrystened and lyved half a daye. The one departed before the other almoste an howre." It is entirely prose, with a woodcut of the two children, united at the stomach.)

## XVI.

**A Proper New balad of the Bryber Ghesie.**

Taken out of the fourth booke of Kinges the V. Chapter.  
To the tune of Kyng Salomon. Finis Q. George Mell.

Imprinted at London in Fletestreate beneath the Conduit, at the Signe of S. John Evangelist, by Thomas Colwell.

[Woodcut border in the centre.]

(This ballad was licensed by the Stationers' Company in 1566-7. The story of Gehazi is in what we now call the Second Book of Kings. "A Ballett of Kyng Salomon," probably the original of the tune here referred to, was licensed in 1559-60.)

## XVII.

**The forme and shape of a Monstrous Child, borne at  
Maydstone in Kent, the 24. of October. 1568.**

As ye this shape abhorre  
In body for to have:

In gods power  
all flesh stands  
As the clay in the  
Potters hands.

So see such Vices farre  
As might the Soule deprave.

To fashion even  
as he wyll,  
In good shape  
or in yll.

Imprinted at London by John Awdeley, dwelling in litle Britain Streete without Aldersgate. The 23. of December.

[Woodcut of a child, the fore part and the back part, inclosed in a woodcut border. Plain border all round. Prose and Verse.]

(John Sampson (*alias* Awdeley), the printer, was probably the author of this production. It is not named in Smith's "Bibliotheca Cantiana.")

## XVIII.

**The Daunce and Song of Death.**

[A Woodcut with twenty figures, and five verses in black-letter.]

## XIX.

**A Newe Ballade of a Lober Extollinge his Ladye.**

To the tune of Damon and Pithias.

Finis. Q. M. Qsb.

Imprinted at London, in Fletstrete at the signe of the Fancon by Wylliam Gryffith. 1568.

A very passionate and beautiful ballad; the burden of which is, "Or els for love I die."

[Music at the top—plain border all round—border, with figures in the centre.]

(This ballad was licensed to Thomas Colwell in 1562-3. The tune is unknown.)



XX.

**A New Ballade intituled  
Good Fellowes must go learne to Dannee.**

Imprinted at London; in Flete Streete at the Signe of the Fancon, by Wylliam Gryffith, and are to be solde at his shoppe in S. Dunstones Churchyarde. 1569.

[With a woodcut of good fellows drinking and dancing; rich border in the centre, &c.]  
(Entered on the Stationers' Books in 1567-8.)

XXI.

**A proper new balad in praise of my Ladie Marques, whose  
death is bewailed.**

To the tune of new lusty gallant. Finis Q. W. Elderton.

Imprinted at London in Fletestreat beneath the Conduit, at the signe of S. John Evangelist, by Thomas Colwell.

[Rich woodcut border of saints, &c., at the top; woodcut at the bottom.]

(Entered on the Stationers' Books in 1568-9. The tune is contained in William Ballet's Lute Book, MS. in Trinity College, Dublin.)

(This lady was probably Elizabeth, daughter of Sir William Capel, Kt., Lord Mayor of London, and wife of William Paulet, first Marquis of Winchester.)

XXII.

**Of the horrible and woful Destruction of Sodome and  
Gomorra.**

To the Tune of the nine Muses.

Imprinted at London by Richard Johnes for Henrie Kyrkham, dwelling at the signe of the blacke Boy: at the middle North dore of Paules Church.

[Plain border all round, woodcut border in the centre.]

(Alexander Lacy had a license to print a ballad upon the same subject in 1568-9. The tune of "The Nine Muses" is mentioned in Robinson's "Bandeful of Pleasant Delites," 1584, but it is not known at the present day.)

XXIII.

**The true Discription of this marvellous strange Fishe, which  
was taken on thursday was sennight, the 16. day of June,  
this present month, in the yeare of our Lord God 1569.**

Fininis. Qd. C. R.

Imprinted at London, in Fleetstreete, beneath the conduit, at the signe of Saint John Evangelist, by Thomas Colwell.

The identical broadside "Of a fish," mentioned by Autolycus as forming an item in his multifarious pack. See "Winter's Tale," act iv, scene 3.

[Woodcut of a fish, inclosed in a plain border at the top. Prose description inclosed in a woodcut border.]

("On the 11 of October (1568) were taken in Suffolke, at Downam bridge, neere unto Ipswich, eightene monstrous fishes, some of them containing eight and twentie foote in length, the other 24 or 21 foote in length at the least."—Stow's *Annales*, 1122. A prose description of these "strange fishes" was printed by Colwell in the same year. A copy is preserved in the Miller Collection. "C. R." was probably Clement Robinson, the author of "Pleasant Sonnets and Stories in Metre," &c.)

## XXIV.

**The Plagues of Northumberland.**

To the tune of Appelles.  
Finis. Q. John Barker.

Imprinted at London in Fleetestreate beneath the Conduyt, at the signe of Saint John Evangelist, by Thomas Colwell.

[Woodcut at the top. Woodcut border in the centre.]

(Colwell had a license to print this ballad in 1569-70. It, of course, has reference to the Rebellion in the North, like Churchyard's "Discourse of Rebellion," and many other productions of this date. "Appelles" was a popular tune as early as 1563, but it is not known at the present time.)

## XXV.

**A ballad intituled, Prepare ye to the Plowe.**

To the Tune of Pepper is blacke.

The Queene holdes the Plow, to continew good seede,  
Trustie subjectes be readie to helpe if she neede.

W. Elderton.

Imprinted at London, in Fleete streete, by William How, for Richard Johnes: and are to be solde at his shop, joyning to the Southwest doore of Pauls Church.

[Plain border all round, and in the centre. Woodcut device at the end.]

(The registers of the Stationers' Company record this ballad under the date of 1569-70. It is not mentioned among Elderton's numerous productions. The tune of "Pepper's black" is preserved in the "English Dancing Master," 1651.)

## XXVI.

**Joyfull Debts for true Subjectes to God and the Crowne:  
The Rebelles are rooled, their Braggges be put downe.**

Come humble ye downe, come humble ye downe,

Perforce now submyt ye: to the Queen and the Crown.

Finis. W. Kyrkh.

Imprinted at London in Fleetstreete, by Wyllyam How: for Richard Johnes.

[Plain border all round. Woodcut border in the centre.]

(Entered in the Stationers' Books in 1569-70.)

## XXVII.

**A very proper dittie.**

To the tune of Lightlie love.

Leave Lightie love Ladies, for feare of yll name:  
And True love embrace ye, to purchase your fame.

Finis. By Leonarde Gybson.

Imprinted at London, in the upper end of Fleet lane, by Richard Johnes: and are to be solde at his shop joyning to the Southe west Dore of Saint Pauls Church, 1570.

[Plain border all round. Woodcut device at beginning and end.]

(This interesting ballad has been reprinted (from Mr. Daniel's copy) in Chappell's "Popular Music of the Olden Time." Leonard Gibson was the

author of a ballad entitled "L. Gibson's Tantara wherein Danae welcommeth home her lord Diaphon from the war," in Robinson's "Handefull of Pleasant Delites," 1584; and of several other pieces mentioaed by Ritson. The tune of "Light o' Love" is twice mentioned by Shakspeare ("Two Gentlemen of Verona," act i. sc. 2, and "Much Ado About Nothing," act. iii. sc. 4). The musical notes are preserved in William Ballet's Lute Book, MS. in Trinity College, Dublin; and in "Musick's Delight on the Cithren," 1666.)

## XXVIII.

An Epitaph on the death of the vertuous Matrone, the Ladie Maiorresse, late wyfe to the right Honorable Lorde Alexander Arnet, Lord Maior of the Citie of London, who deceased the VII daie of July 1570.

Post Funera vivit virtus. Quoth John Phillip.  
Imprinted at London by Richarde Johnes.

[Woodcut border all round. Initial letter with device.]

(John Phillip is mentioned by Ritson as the author of the "Cleomenes and Juliet," 1577; but he knew nothing of the present ditty. Heber had a ballad by the same writer, entitled "A Cold Pye for the Papistes." His name occurs more than once in our Catalogue.)

## XXIX.

A newe Ballade intituled, agaynst Rebellious and false Rumours.

To the newe tune of the Blacke Almaine, upon Scissillia.

Finis. Q. Thomas Bette.

Imprinted at London, in the Fletcstreet at the signe of the Faucon by Wylliam Gryffith, and are to be sold at his Shoppe in Saint Dunstones Church-yard. 1570.

Alluding to France "spoyled in Ruth and feare," whence "Flemminges fled from Tirantes hands," and to false forebodings of "much trouble in the land." (England).

[Woodcut device at beginning and end—Woodcut border with figures in the centre.]

(The author of this ballad is not named, by any bibliographer. This is the earliest notice of a tune that will be mentioned again in our Catalogue.)

## XXX.

A Ballad rejoyssinge the sodaine fall,  
Of Rebels that thought to debower us all.

Imprinted at London, in Flecte streete, by William How, for Henry Kirkham, and are to be solde at his shop at the middle North doore of Paules Church.

In reference to the rebellion of the Earls of Westmorland and Northumberland, and their papistical doings:—

The Bibles they did rend and teare, like Traytours to the Crowne.

[Plain border under the title, and in the centre.]

(Entered on the Stationers' Books in 1570. Kirkham's earliest publication, recorded by Herbert, is dated 1573.)

XXXI.

The brainles blessing of the Bull  
 The hornes, the heads and all,  
 Light on their squint eyed skoneses full,  
 That boweth their knees to Ball.

Imprinted at S. Katherins beside the Tower of London, over against the Beare daunce, by Alexander Lacie.

An epistle to the Pope, abusing him and his Bulls, and the Roman Catholics in general.

[Plain border all round. Devices at beginning and end.]

(Entered in the Stationers' Books in 1570-1. The Bull here alluded to was that which Felton placed on the gate of the palace of the Bishop of London, May 25, 1570, and for which he was afterwards executed.)

XXXII.

The pope in his fury doth answer returne,  
 To a letter ye which to Rome is late come.

Finis. S. P.

Imprinted by Alexander Lacie for Henry Kyrkham, dwelling at the Signe of the black Boye, at the middle North dore of Panles Church.

A supposititious and satirical answer from the Pope to "The brainles blessing," letting out the secret that of the said "Blessing" the famous sweet singer of Grub-street, Wylliam Elderton, was the author. Of this once notorious ballad-monger the following is a description by a contemporary, 1582. See "Reporte of the Death and Martyrdome of M. Campion, Jesuit, &c.":—

Fond Ellerton, call in thy foolish rhyme,  
 Thy scurill balates are to bad to sell;  
 Let good men rest, and meude thy-self in time;  
 Confess in prose, thou hast not metred well;  
 Or if thy folly cannot choose but fayne  
 Write alehouse toys, blaspheme not in thy vaine.

[Plain border all round.]

(Stephen Peele (supposed to be the father of George Peele, the dramatist) was the author of the present ballad. Another effusion of his on the same subject, entitled

"A letter to Rome to declare to the Pope  
 John Felton his friend is hang'd in a rope;  
 And farther, a right his grace to enforme,  
 He dyed a papist and seem'd not to turne,"

was in the Heber Collection. It has been reprinted in Mr. Payne Collier's "Old Ballads from Early Printed Copies." Percy Society, 1840, p. 65

XXXIII.

**The, 25, Orders of Fooles.**

Finis. q. T. G.

Imprinted at London by Alexander Lacie, for Henrie Kyrkham, dwelling at the Signe of the blacke Boye: at the middle North dore of Paules Church.

[Plain border all round; devices in the centre.]

("The XXV Orders of Knaves," forms a division of Awdely's "Fraternitie of Vacabondes," printed in 1560. In 1570, Henry Kirkham had a license to print "A Ballad intituled the XX Orders of Fooles," which is undoubtedly the one in question. T. G. was probably Thomas Gibson, a well-known writer of such productions.)

XXXIV.

**A pleasant posic, or Sweet Rosegay of fragrant smellung  
Flowers: gathered in the Garden of heavenly pleasure, the  
holy and blessed Bible.**

To the tune of the Black Almayne. Finis. John Symon.

Imprinted at London, by Richard Johnes: dwelling in the upper end of Fleet lane. 1572.

[Plain border all round.]

(The name of John Symon is nowhere mentioned as a ballad writer. The "Black Almayne" was a popular tune, but it has not been preserved.)

XXXV.

**A Ballad Entituled, A Newe well aday,  
As playne maister Papist, as Donstable waye.**

Finis W. E.

Imprinted at London in Fleetstrete beneath the Conduit, at the signe of S John Evangelist, by Thomas Colwell.

Alluding to the rebellion in the north (1584). The burden of this ballad is:—

Well a daye, well a daye, well a daye woe is mee  
Syr Thomas Plomtrie is hanged on a tree.

[Woodcut border in the centre, and all round. Tailpiece.]

(A license was granted by the Stationers' Company for the printing of "the seconde Well-a-daye," in 1566-7, so the title must have been common. Shakspeare mentions the tune of Welladay. W. E. was, of course, that prolific ballad-monger William Elderton.)

XXXVI.

**Ane new ballet set out be aue Fugitive Scottisman that fled out  
of Paris at this lait Murther.**

Finis Quod Simpell.

Imprentit at Sanctandros be Robert Lekpriuk, Anno. Do. 1572.

This ballad is written on the massacre of St. Bartholomew, and names Catharine de Medicis as the guilty cause of it. The "ane Fugitive" thus counsels Elizabeth:—

Now wyse Quene Elizabeth luke to your self  
Dispite them, and wryte them, aue bill of defyance.



XXXVII.

**An Complaint upon Fortoun.**

Finis, quod Sempill.

Imprintit at Edinburgh be Robert Lekprewicke, dwelling at the Netherbow.

(Robert Semple, the writer of this and the preceding ditty, was the author of a number of very interesting ballads on Scottish history. Many are preserved in the library of the Society of Antiquaries. Mr. J. P. Collier is about to reprint them.)

XXXVIII.

**An Epitaph on the death of the Right honorable and vertuous Lord Henry Crisley, the noble Earle of Southampton. Who lieth interred at Touchfeelde in the Countie of Hamshyre, the 30 day of November, 1581, and in the 24. yeare of our most drad and Soberaigne Ladie Elizabeth by the grace of God, of England, Fraunce, and Ireland Queene, &c.**

Omnis caro fenum. Q. John Phillip.

[Woodcut border all round. Woodcut device at the end.]

(This was Henry Wriothesley, second Earl of Southampton, whose sumptuous monument is still preserved at Titchfield, in Hampshire.)

XXXIX.

**A Dittie**

**In the worthie praise of an high and mightie Prince.**

(The Duke of Norfolk.)

Finis. Ber. Gar.

Imprinted at London without Aldersgate in Little Britaine, by Alexander Lacy.

(On Thomas Duke of Norfolk, beheaded for high treason, June 2, 1572 Elderton wrote a ballad entitled "The Dekaye of the Duke," printed, without date, by Thomas Colwell. A copy is preserved in the library of the Society of Antiquaries. "Ber. Gar." was Bernard Garter, author of "A New Yere's Gift," the ballad of "Helen's Epistle to Paris, &c.")

XL.

**A famous dittie of the Joyful receaving of the Queen's moste excellent majestic, by the worthie Citizens of London the 12th day of November, 1584, at her graces coming to Saint James.**

To the tune of Wigmore's Galliard.

Finis. Richard Harrington.

At London, Printed by Edwarde Allde for Yarath James, and are to be sold in Newgate Market against Christ Church gate. 1584.

[Very rich woodcut border all round, and through the middle.]

("The 12 of November (1584) the Queenes Majestie (returning after hir progresse) came to hir manor of S. James, where the citizens of London, to the number of 200, the gravest sort in coates of velvet, and chaines of gold, on horseback, and 1000 of the companies on foote (having with them 1000 men with torches, ready there to give light on every side, for that the night drew on), received and welcomed hir."—Stow's *Annales*, 1191.)

## XLI.

A godly ditty or Prayer to be song unto God for the preseruation of his Church, our Quene and Realme, against all Traytours, Rebels, and Papistical Enemies.

Syng this after the tune of the cxxxvij. Psalme, which begins When as we sat in Babilon. Or such lyke.

Finis. Quoth Joh. Awdely.

Imprinted at London by John Awdely.

Alluding to the English Rebellion in 1584, when the Earls of Northumberland and Arundel fell under suspicion, and Francis Throgmorton was found guilty and executed. Lord Paget and Charles Arundel fled beyond sea.

[Woodcut of the Royal Arms in the centre of the title. Plain border all round.]

(John Awdely, the author of the present ballad, was also the printer. He was likewise the writer and printer of a very interesting ballad called "The Cruel Assault of God's Fort," which has been reprinted in Mr. J. P. Collier's "Old Ballads from Early Printed Copies." Percy Society, 1840, p. 29.)

## XLII.

A brief sonet declaring the lamentation of Beekles, a Market Towne in Suffolke which was in the great winde upon S. Andrewes ebe pittifully burned with fire to the value by estimation of twentie thousand pounds. And to the number of fourescore dwelling houses, besides a great number of other houses.

1586. To the tune of Labandalashotte. Finis. q, D. Sterrie.

At London,

Imprinted by Robert Robinson for Nicholas Colman of Norwich, dwelling in St. Andrewes Churehyarde.

[Woodcut at top; woodcut border top and bottom.]

(The tune of "Labandalashotte" is mentioned in the "Handfull of Pleasant Delights," 1584, but it has not been recovered.)

## XLIII.

A proper new Sonet, declaring the lamentation of Beekles a Market Towne in Suffolke, which was in the great winde upon S. Andrewes ebe last past, most pittifully burned with fire, to the losse by estimation of twentie thousande pounde and upwarde, to the number of foure-score dwelling houses. 1586.

To Wilson's tune. Finis. T. D.

At London, Imprinted by Robert Robinson for Nicholas Colme of Norwich, dwelling in S. Andrewes Churchyard.

This, and the preceding Ballad ("a brieft sonet," &c.), relate to the same calamity that befel the town of Beekles. The author complains bitterly that "No helpe was found to slacke the fyre"—that the thieves stole "Theyr neighbors wealth which wasted lay about the streetes that time;"

—that “from the morning nyne a clocke till foure a clocke at night,”  
Beebles lost “fourscore houses, the Church, and temple;” and that

The market place and houses sayre  
that stood about the same  
Hath felt the force and violence  
of this most fearful flame.

(A mutilated copy of this rare ballad was discovered some few years ago in the binding of an old Italian work, printed in 1584, in the library of the Royal Society. T. D. was Thomas Deloney, the “balletting silk-weaver” of Norwich, and probably the above was one of his earliest productions. “Wilson’s tune,” or “Wilson’s Wilde,” as it is sometimes called, is preserved in William Ballet’s Lute Book, a MS. in Trinity College, Dublin. A later impression of this “Sonet” may be found among the Bagford Ballads in the British Museum.)

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 XLIV.

A mournfull Dittie on the death of certaine Judges and Justices of the Peace, and divers other Gentlemen, who died immediately after Assises, holden at Lincolne last past.

To the tune of Fortune.

Imprinted at London by John Wolfe, for William Wright. 1590.

[Woodcut at the beginning. Broad woodcut border all round and in the centre, with devices.]

(The tune of “Fortune” (one of the most popular of our old ballad airs) is preserved in Queen Elizabeth’s Virginal Book; in William Ballet’s MS. Lute Book; in Vallet’s “Iablature de Luth,” 1615; in “Nederlandsche Gedencelank,” 1626. &c., &c. “Fortune my foe” (the first line of the old ballad) is alluded to by Shakespeare in “The Merry Wives of Windsor,” act iii. sc. 3; and the ballad of “Titus Andronicus,” upon which Shakespeare founded his play of the same name, was sung to the same tune.)

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 XLV.

The first part of the faire widow of Watling Street and her 3 daughters, and how her wicked sonne accused her to be a harlot, and his sisters bastards, only to deceibe them of their portions.

To the tune of Bragandary.  
Imprinted at London for T. P.

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 XLVI.

The second part of the Widdow of Watling-streets, and her three Daughters.

To the tune of the Wanton Wife.  
Imprinted at London for T. P.

These two ballads (the first and second part) were entered in the Stationers’ Registers by Richard Jones, August 15, 1597. The play of the same title (ascribed to Shakspeare) was taken from them.

(The tunes of “Bragandary” and the “Wanton Wife” are unknown. The ballad of “The Wanton Wife of Bath” is printed in the first edition of Bishop Percy’s Reliques, but omitted in all the subsequent ones.)

XLVII.

**The crye of the poore for the death of the Right Honorable the  
Earl of Huntingdon.**

To the tune of the Earle of Bedford.

Printed at London for William Blackwall, and are to be sold at his shoppe nere Guild-Hall gate 1596.

[Woodcut at the beginning. Woodcut border all round and in the centre.]

(Henry Hastings, second Earl of Huntingdon, K G, who died at York, 14th December, 1595, and was buried at Ashby-de-la-Zouch. The expenses of his funeral were defrayed by the Queen.)

(The tune here mentioned is not known.)

XLVIII.

**A Ballad against slander and detraction.**

Gar call him downe gar call him downe gar call him downe downe a:  
God send the faction of all detraction call downe and cast away.

Finis Q. Haywood.

Imprinted at Londō at the 15g Shop adjoining unto Saint Mildreds Chmrche in the Pultrie by John Alde.

[Plata border in the centre, and all round.]

(An unrecorded ballad of old John Heywood, the author of "The Spider and the Fly.")

XLIX.

**A proper new ballad sheweing that Philosophers Learnynges  
are full of good Learnynges. And songe to the tune of my  
Lorde Marques Galyarde, or the firste traces of Due passa.**

Finis Q. W. Elderton.

Imprinted at London in Fleetstreet beneath the Conduit, at the signe of Sainte John Evangelist, by Thomas Colwell.

[Woodcut at the top; and tailpiece. Border in the centre.]

(This ballad is nowhere mentioned. The tune of "My Lorde Marquis Galyarde" is unknown.)

L.

**The first part of the Marchants Daughter of Bristow.**

To the tune of The Maydens Joy.

LI.

**The second part of the Marchants Daughter of Bristow.**

To the tune of the Maidens Joy.

Printed at London for William Blackwall.

[Woodcut border at top and end.]

(This interesting ballad is mentioned in Fletcher's "Monsieur Thomas, act iii., scene 3, by the name of "Maullin the Merchant's Daughter;" and has been reprinted, from a comparatively modern copy, in Mr. Collier's volume of Roxburghe Ballads. The tune is unknown.)

LII.

**Of Cbyll Tongues.**

Finis. Q. T. Canand.

LIII.

**I Praye For You Fower. I Defende you Fower. I Van-  
quish You Fower. I Helpe You RRR to Your Right  
I Freede You Fower. I Kill You All.**

Marke well the effect, purtreied here in all :  
The King that rules, the Lawyer in the hall,  
The Prelate with his dignities renowne,  
The Harlot and the countrey toying Clowne.  
Howe and which way together they agree,  
And what their talke and conference might be.  
Each to their cause, for guard of their degree,  
And yet death is the conquerour you see.

[Woodcut. coloured, representing the Bishop, the King, the Harlot, the Lawyer, the Country  
Clown, and Death.]

LIV.

**¶ marbelous tydynges both Wonders Old and New  
The Debyll is endited yf many men's wordes be tru.**

Printed by Cornells Woltrop dwellyng at Saynt Antonies.

[Woodcut at the top.]

LV.

**Other thus it is : or thus it shoulde bee.**

Imprinted at London without Aldersgate, in little Brittain  
by Alexander Lacy.

Congratulating England that "The Golden World is now come agayne," and that "Kynges and Princes, doe Gods laws advaunce;" that "Maijestrates and officers; Bishops and Ministers; Judges, Justices, and Gentlemen; Mayours and Bayliffes; Lawyers, &c.," do their duty, "each one in his degree." That the "Commons feare God, and *obey the Queene (111)*;" that "Parents doe bring up their children godly, and that subjects faithfully pray for their Queene."

[Plain border all round. Device at the beginning.]

LVI.

**Saparton Alarum, to all such as do heare  
The name of the true Souldiers, in England, or els where.**

Finis. John Saparton.

Imprinted at London, in Fleete Streete, by William How for Richard Johnes,  
and are to be solde at his Shoppe under the Lotterie House.

(Saparton is a new name in ballad literature.)

LVII.  
Of Trust and Triall.

Finis. B. C.

("B. C." was probably Bartholomew Chappell, celebrated for his controversy with Thomas Camell.)

LVIII.  
A Ballad.

The first verse runs thus:—

Loe here the pearle,  
Whom God and man doth love:  
Loe here on earth,  
The onely starre of light:  
Loe here the Queene,  
Whom no mishap can move:  
To change her mynde,  
From vertues chief delight.

[With a coloured Woodcut Portrait of Queen Elizabeth, with Crown, Sceptro, and Bull.]

(Gifford says, "In Jonson's time, scarcely any ballad was printed without a woodcut illustrative of its subject. If it was a ballad of 'pure love,' or of 'good life,' which afforded no scope for the graphic talents of the Grub-street Apelles, the portrait of 'good Queen Elizabeth,' magnificently adorned, with the globe and sceptre, formed no unwelcome substitute for her loving subjects.")

LXIX.

As pleasant a dittie as your hart can wish,  
Shewing what unkindness befell by a Masse.

At London printed for T. P.

[Rich woodcut, border top and bottom.]

LX.

A balade of a prest that loste his nose  
For sayinge of Masse as I suppose.

Finis.

God save the Quene.

A caustic satire against "Olde Syr John the Vycar of Lee, which rayles at God's boke and reeles at his Masse;" and whose "smeller is smitten cleane from his face" for so doing.

LXI.

A mery balade, how a wife entreated her Husband to have her  
owne wyll.

Finis. Quod T. W. T.

Imprinted at London by Alexander Lacy.

A ludicrous dialogue between a "yong man and his wife," only a month or more married! touching dress, pleasure-taking, and domestic economy.



The lady asks for "one thyng," viz., to have the use of her "tounge, eyther to chyde, or els to sing," with a few supplementary trifles. The gentleman replies somewhat ungallantly,

No wyfe I am your head  
Wherefore I pray you my counsell take,  
And let such tricks in you be dead  
Least that for it your bones doe ake:  
Therefore learne betime to brue and bake. &c.

[Plain border all round. Woodcut device at the end, Death and the Lady.]

LXII.

A merry new Song how a Bruer meant to make a Cooper  
cuckold, and how deere the Bruer paid for the bargaine.

To the tune of In Somertime.

[Woodcut at the top. Woodcut border in the centre.]

(The tune here mentioned is preserved in "The Courte of Vertue," by John Hall, 1665.)

LXIII.

A merie newe Ballad intituled the pinnyng of the Basket :

And is to bee songe to the tune of the doune right Squire.

Imprinted at London for Henrie Kirkham, and are to be sold at his shop, at the little North doore of Paules, at the signe of the blacke Boye.

The comical humours of a "Joyner's man, of a chandler ('a quiet man!'), and his shrewish wife." The burden is "Tantara, tantara, tantara."

[Woodcut border all round.]

("Down right Squire, or Gibeon's Tantara," is one of the tunes referred to in "The Handfull of Pleasant Delites," 1584. It is not known.)

LXIV.

A prettie new Ballad, intituled :  
The Crowe sits upon the wall,  
Please one and please all.

To the tune of, Please one and please all.

Finis. R. T.

Imprinted at London, for Henry Kyrkham, dwelling at the little North doore of Paule's, at the Signe of the blacke Boye.

[Woodcut of a lady with a fan of feathers at the top, plain border all round.]

(This interesting Shakespearian ballad has been reprinted, by the permission of Mr. Daniel, in the first number of "Memorabilia." It is written by Tarle'on, and quoted by Malvolio in "Twelfth Night.")

## LXV.

**A Ditty delightfull of mother watkins ale  
A warning well wayed, though counted a tale.**

The existence of this ballad has been questioned. "Mother Watkins ale" was supposed to have been the Title to a "Round," or *Country dance*; the music, *without the words*, having been discovered among the papers of Dr. Pepusch, who set the songs in the "Beggar's Opera." Before this copy appeared it was unknown.

[Woodcut border top and bottom.]

(This ballad is mentioned in a letter with the signature of T. N. to his good friend A. M. [Anthony Munday], prefixed to the latter's translation of "Gerleion of England," 1592. "I should hardly be persuaded, that anie professor of so excellent a science (as printing) would be so impudent to print such ribauldrie as *Watkin's Ale*, The Carman's Whistle, and sundrie such other." The tune is preserved in Queen Elizabeth's Virginal Book in the Fitzwilliam Museum, Cambridge.)

## LXVI.

**A new balade entituled as foloweth,  
To such as write in Metres, I write  
Of small matters an exhortation,  
By reading of which men may delite  
In such as be worthy commendation.  
My verse also it hath relation  
To such as print, that they doe it well,  
The better they shall their Metres sell.  
And when we have doen al that eber we can,  
Let us neber seek prayse at the mouth of man.**

Finis by R. B.

Imprinted at S. Katherins besyde the Towre of London, by Alexander Lacie.

[Plain border all round.]

("R. B." was the author of "The Plowman's Complaint," and of several other broadsides printed about 1580.)

## LXVII.

**A Balade declaring how neybourhed love, and trew dealing  
is gone.**

Qd. Jhon Barker.

Imprinted at London by Richard Lant.

Where shall one fynde a man to trust,  
Always to stande in tyme of neede;  
Thee most parte nowe, they are unjust—  
Fayre in wordes, but false in deede:  
Neybourhed nor love is none  
trew dealing now is fled and gonne.

(John Barker has hitherto only been known as the author of a ballad on the destruction of Jerusalem, printed by Colwell in 1568, a copy of which

(probably unique) is preserved in the Miller Collection. His name occurs several times in the course of our Catalogue.)

LXVIII.

**A Newe Secte of Friars called Capichini.**

A fierce invective against "These newe, freshe come Friars, sprong up of late, that doe nowe within Andwarpe (Antwerp) keepe their abidinge."

[Woodcut of two friars at the top, coloured.]

LXIX.

**A merbaylous straunge deformed Swayne.**

Finis. T. P.

Imprinted at London by William How, for Richard Johnes: and are to be solde at his Shop joyning to the Southwest doore of Paules Church.

[Woodcut of a swine, inclosed in a plain border, at the top. Prose and Verse.]

("T. P." was, perhaps, Thomas Proctor, the author of many "pretty pamphlets.")

LXX.

**Franklins Farewell to the World,  
With his Christian Contrition in Prison before his Death.**

Printed at London for Henry Gosson.

[A very rich woodcut border all round.]

(This ballad, the last of the series, relates to James Franklin, who was executed for his share in the murder of Sir Thomas Overbury. H. Gosson was a celebrated ballad-printer in the reign of James I. He died in 1635, when his stock was purchased by Coles, Vere, and Wright.)













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